EXTRA EXTRA! WINTER EDITION

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CULTURE CRINGE

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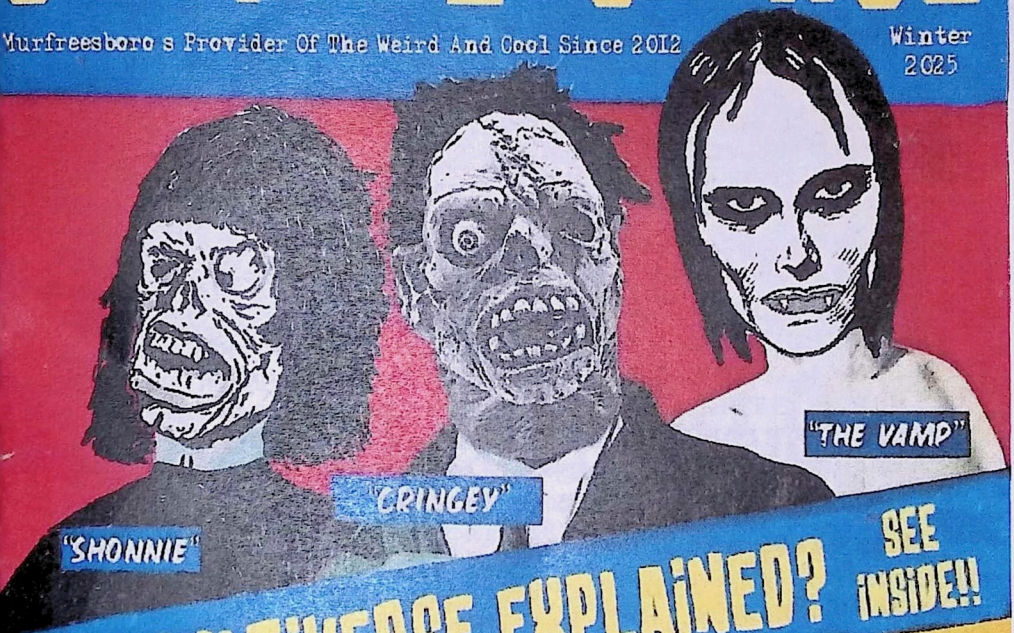
Winter 2025



THE MULTIVERSE EXPLAINED? SEE INSIDE!!

The GOOD NEWS You Can Trust!

The GOSSIP You Deserve!

TRENDS, STYLE, MUSIC, ART, STORIES.. It's ALL TOO MUCH!!

INTRODUCING THE CULTURE CRINGE ZINE ARCHIVE!!!

(or, how I decided to spend my time after receiving a book scanner for my birthday!!)

incoming transmission / incoming transmission / incoming transmission / incoming transmission / incoming transmission /

Why YES, it's true! Right at the hour of publication of this very zine that you hold in your hands, the existence of the Culture Cringe (c) Zine Archive has become a full blown reality. The amount of blood, sweat, and tears can't be measured - well.....sweat at least....and if it COULD be measured you had better believe that it would be record setting! OK so what we have here are two developments. Allow me to explain. If you navigate to culturecringe.org you will find that (nearly) every back issue of this zine has been scanned and uploaded for FUTURE generations to access. And by future, I mean current. And remember, future events such as these will effect you....IN THE FUTURE!

clarification / clarification / clarification / clarification / clarification / clarification / clarification / clarification / clarification / clarification /

BUT WAIT.....THERE'S MORE!!! (best said in an enthusiastic tone)

I AM IN THE PROCESS OF CREATING THE ZINE ARCHIVE... WHICH WILL CONSIST OF HUNDREDS OF SELF PUBLISHED ZINES FROM THE 1990S THROUGH THE EARLY 2000S! THIS CAN ALSO BE FOUND AT CULTURECRINGE.ORG, BUT IT IS VERY MUCH A WORK IN PROGRESS...SO IF I WERE YOU..... I'D CHECK IT OFTEN! ZINES WILL SCANNED AND UPLOADED ON A WEEKLY BASIS ALL YEAR UNTIL THEY ARE ALL UP.

mission statement / mission statement / mission statement / mission statement / mission statement /

THIS ZINE ARCHIVE WILL BECOME A VALUABLE RESOURCE FOR ANYONE INTERESTED IN THE ART OF HANDMADE, SELF PUBLISHED LITERATURE. MOST OF THESE ZINES THAT WILL BE AVAILABLE ARE **VERY** UNIQUE, **VERY** PERSONAL, AND IT'S POSSIBLE THAT SOME MAY BE THE ONLY COPIES LEFT IN EXISTENCE!! CULTURE CRINGE IS THRILLED TO BE ABLE TO DO THIS AND IT WILL BE AN ABSOLUTE ~~LABOUR~~ LABOR OF LOVE. MAYBE IT WILL MAKE THIS YEAR (WHICH IS ALREADY QUITE THE SHIT-SHOW) JUST A TAD... AND I MEAN A **TAD**....BRIGHTER. THAT'S THE GOAL AT LEAST.

- *BREAKING NEWS - BREAKING NEWS - BREAKING NEWS* -

I'M GOING TO ADDRESS THIS SECTION USING BORING OLD TIMES NEW ROMAN FONT BECAUSE I HATE THAT THIS IS EVEN HAVING TO BE DISCUSSED. ON TOP OF THAT, I'm even going to turn the caps lock key off. See, i'm not even *yelling* anymore. Let's address the *instagram* issue.After that thing happened on jan 20, I was convinced that we were all gonna migrate away from that platform.

incoming transmission /

I thought it was a shoe-in. **Boy was I wrong**. People were motivated for like, 12 hours. So it looks like (for now) that INSTA has become yet another one of those "necessary evil" services that we'll all continue to use. HOWEVER, I did create a **bluesky** account and will use it to post more thought provoking content. I don't know just how thoughtful I can be but I'll give it a shot. **culturecringe.bsky.social** if you're curious.

various examples of zines from the culture cringe library (past tense)

FEATURE:

AN INTERVIEW WITH.....

PALOMINO BLOND

You probably remember (from the last issue) that Palomino Blond's album You Feel It Too was my 2024 album of the year. SO how cool is it that I got to ask them some questions for this issue's FEATURE interview?? I know, right....it's awesome. The band consists of Carli Acosta (guitar, lead vocals), Emma Arevalo (drums, vocals), and Peter Allen (guitar). I got to chat with Carli and Peter - **SO WHAT ARE YA WAITING FOR, LET'S GO!!**

CC: I discovered your band because I'm a pretty big fan of Kanine Records. When I saw them hyping your new album, I knew it must be good! How did you get involved with them? They seem like such cool people.

Peter: First off, thank you for the kind words. We worked really hard on that album and are thrilled that it's reached as many people as it has, and we have Kanine to thank for stepping in and helping us get to the next level of our band's existence. We hit the studio in 2022 (Jonathan Nuñez's SoundArtillery Studio) to start working on what becameYou Feel It Too and recorded three songs to send to labels, knowing that we could keep going on our own if we needed to, but wanting to see if there was anyone out there who wanted to help us out. Then in 2023 we went on tour in January, and announced a summer tour soon thereafter, which seemed to let a lot of people know that we were taking the band more seriously. We got hit up by different creatives–visual artists, photographers, cinematographers (huge shoutout to Geoff Ryan for his work on the Plain View video, and to John Bryson for the Machine video!) and some different labels.

CONTINUED

Kanine was the only label whose staff came to see us on tour that summer, right after we dropped Machine as a single. They showed a lot of enthusiasm, immediately booked us on their New Colossus Festival for the following year, and we finalized the deal in November of 2023 as we were in the studio working on the album with Ryan Haft at Sunburn Studios.

CC: I'm super curious about bands / artists that inspired you when you were younger. Who were the big ones? Oh and while we are at it: who was your first concert?

Carli: Some big ones for me were Tegan & Sara and Smashing Pumpkins, and coincidentally Tegan & Sara talked a lot about their love for the Pumpkins in interviews, and so it made me want to check them out. I obviously knew the hits but I took a deep dive in like 10th grade and the rest was history. A couple other ones that really got me obsessed were Broken Social Scene, Pixies (I only wanted to learn guitar to learn Pixies songs), slowdive, Warpaint, MGMT, (my entire tumblr blog was dedicated to them at one point), Adventures (one of my bands in high school just straight ripped them off haha). My first concert was Gwen Stefani. My mom took my sister and I. We played her solo albums and the No Doubt singles compilation to death.

Peter: I grew up in the 1990's and mainstream radio was full of stuff that still holds up today: Nirvana, Oasis, Foo Fighters, TLC, Alanis Morissette, Wu-Tang Clan, Busta Rhymes, Tracy Bonham, and dozens more. Still listen to all of them today. My cousins would lend me their CDs before I could buy any of my own and I spent hours dissecting every song, whether it was Weezer's Blue Album or the first Spice Girls record, or my mom's Christmas in the Smoky Mountains album. All those hours laid the foundation for how I listened to music for the rest of my life, dissecting elements in a mix before I had the vocabulary for it. Later on I saw documentaries on MTV about the making of Smashing Pumpkins' Mellon Collie and the Infinite Sadness and What's The Story Morning Glory by Oasis, and became obsessed with those albums. I bought them both and listened to both on repeat.

My mom read the lyrics on Mellon Collie, got sad, and threw away the CD. I wasn't even 10 at that point so she definitely had a good reason to toss it. She replaced it with a Bobby McFerrin album. I wasn't that psyched at the time but she did take me to see him live, which was my first concert. I fell asleep during it for a few songs but remember how joyful it was at the end when everyone was clapping for him.

The band that really changed everything for me was Green Day. Two classmates in 3rd grade introduced me to Insomniac before I knew Dookie existed. When the palm-muting on 86 came on, it was game over: that was THE coolest sound I'd ever heard and I knew I wanted to play music. I tried and failed at being a drummer but got my first guitar in 2000, learned Walking Contradiction as my first song.

In high school I met the guys from Late for Life, a ska-punk band that's still doing their thing out in San Diego. They taught me all about DIY ethics, political activism, and they got me into bands like Slayer, Big D & the Kids Table, Rage Against the Machine (who I was already i into, but fell more in love with), The Planet Smashers, and AFI. Late for Life's influence on me was the perfect antidote for the pop punk dork I was turning into who wanted to be his own version of Blink-182's live album. Speaking of live albums, Late for Life's live album still holds up to me.

CC: On the same subject: how about modern day....who are the bands / artists out there who inspire you? I need some new music to check out and I trust your opinion!

Peter: Ohhh man. Tons. Hopefully some of these will be new to you. Aside from everyone I mentioned, there's Yankee Roses, Poison the Well, Fugazi, Björk, Where Fear and Weapons Meet, MF Doom, Modern Life is War, Failure, Cursed, Converge, Capsule, Torche, Wrong, Floor, Propagandhi, Deftones, Low, Blonde Redhead, The Dining Rooms, Al Green, Paint it Black, They Hate Change, Mew, Arca, The Roots/Black Thought, Thingy, Chavez, Smelter, Merkit, Barkmarket, Fiona Apple, Lando & the Infinite Sadness, 108, NoName, Pink Floyd, Quicksand, Christian Scott aTunde Adjuah, MX Lonely, Botch, Nu Deco Ensemble (and all of their alum: Twyn, Electric Kif, Lemon City Trio, Anemoia, Abstract Citizen), Catch 22, The Free Nationals, Chika, Kyoto (solo artist from Italy), Superchunk, Cortadito, Drive Like Jehu, Genocide Pact, Curtis Mayfield, Metz, Santa Sangre, Inez Barlatier, Lazer Beam Knipple, Have Heart, The Jesus Lizard, Enforced, King Micah The Infamous, Yoli Mayor, Jeromes Dream, Plosivs, Kieran Hebden, Shiner, The Life and Times, Mastodon, Weight of The World, Melvins, Leon Bridges, Knut, A Storm of Light, Henry Linares, Turmoil, Moses Boyd, SUZ, Imperial Triumphant, Sudan Archives, 700 Bliss, Jawbox, Swimmer, Hum, Deadguy, winded, Mono, Ulcerate, El Shirota, Cory Wong, The Armed, Jivebomb, Unwound, Sect, Kadhja Bonet, Spotlights, Imogen Heap, Pariuh, Disrupt, Axis, Drag Pattern, Mold!, Black Breath, Merchandise, Otto Santana, Lemuria, Terminal Bliss, Phoenix James, Qui, American Nightmare, Boris, Her New Knife, Brittany Howard, Seafoam Walls, Téléviser, and Huun-Huur-Tu (my co-worker produced their 1999 album Where Young Grass Grows. It's a musical and sonic masterpiece).

Carli: A lot of the same ones Peter said, plus Smelter, Her New Knife, DIME, mood room, Hubble, Subsonic Eye, MX Lonely, charlie, feeble little horse, and They Hate Change.

CC: When you were younger were you encouraged by others to be creative? Or was being creative something you had to seek out completely on your own?

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PHOTO CREDIT: DENNIS HO

Carli: My parents put me in piano lessons at a really young age, and that led to me really enjoying and understanding music, not that I stuck with it for too long but it definitely laid the foundation. After that I started doing chorus and singing in talent shows in school and they would come to all my shows, and it's a little ironic because I was extremely quiet to the point where my doctor said I had selective aphasia, which is just selective mutism. But music gave me a way to speak up. I was in school orchestra in elementary, violin sucked. Then I did school band in middle and high school, trumpet was fun but really hard so I didn't stick with it (played a Reel Big Fish song in the school talent show with some homies in a little band, formative experience shout out to them). Then I discovered guitar thanks to my parents putting me in lessons, and at the same time my cousins and my best friend (the one who did the aforementioned ska talent show number with me) were also taking music lessons for different instruments and we made a little band together. One of the cousins I'm talking about is Emma, who is now the drummer in Palomino Blond.

Peter: My parents met and bonded over the fact that they were both the artistic "black sheep" in their families so they were both thrilled when I started exploring my own artistry and getting into music. Before he passed, my father was an avid painter and author who wrote poetry and long-form fiction. He did landscape architecture for the presidential palace in Guatemala and would do interior design with decorative aging for his friends and clients. My mom is still a multi-media artist: painter, sculptor, poet, filmmaker, singer, dancer. I did have plenty of teachers, family members, and friends' parents who told me a career in music was too hard, but I also saw plenty of my friends around me taking it seriously; not just making a living but thriving and working on award-winning records. So I definitely had a lot of support and still do, but there were still people who actively discouraged me along the way. I listened to those people for too long and ended up in law school. I was the last person to figure out that the law life wasn't for me.

CC: I was in a band over 20 years ago and we toured a lot, so I sorta know how fun (and hard) it can be. What would you say the most challenging part of touring is? For my readers who may be gearing up for their first tour: any advice?

CONTINUED

Peter: The most challenging thing about touring? All of it, really...first is the planning. For every city you want to play, you have to be in touch with 5-10 different bands and venues, hitting people up who have no idea who you are, counting on people you've never met, hoping there is availability on dates that make sense for your routing. Every single person involved is taking a chance on each other. Even when you get everything in place, the next hardest thing is hitting the road: budgeting, praying the van survives, finding a place to sleep, hoping the venue and other bands promoted the show, hoping there are no last-minute cancellations, hoping people show up to the show, hoping people actually like the music, hoping people like it enough to maybe buy something from you. You're going to be actively engaging in community-building, but from a distance. It's time-consuming but immeasurably rewarding. All of it is in service of getting to the next gig. All of it is worth it.

If you're gearing up for your first tour, the most important thing is your music, by far. Write the best songs you can and work on getting your live show as air-tight as you can get it. Don't go over your set time. Find nutrient-dense foods that are inexpensive to hold you over on long drives. Reach out to local bands that you genuinely think are cool whether you have a similar sound or not. Be kind to everyone, including yourself, and make sure you give people the benefit of the doubt if they treat you in a way that you don't want to be treated: extending people a little grace when they're having a bad day or trying to learn how to be their better self can go a long way toward helping you develop a reputation as someone people want to book and be around. Don't go out there just network with people blindly; focus on building genuine connections with people. If you're a clout-chaser who's going to ignore the people in the room that you don't think are cool enough, that's going to sour people on you very quick. There's certainly a giant market of elitist pricks out there but you don't need to become one of them, ever. In short, write songs you believe in, then lead with love and respect and the rest of it will follow.

Carli: The worst part of any tour we've ever done has to be anyone getting sick or hurt on tour. I didn't know it at the time, but on one tour I had appendicitis and was in so much fucking pain we had to cancel the first out of town show. Shoutout to the Charleston, SC scene though and the band Newgrounds Death Rugby in particular because they got me some painkillers and the show did so well but they didn't even keep any money for themselves, I'll never forget that. Best fucking people. But it was weird because the next day the pain completely went away and I was able to finish the tour (when I got home though, a few months later, I had to get surgery). On the last tour, our bassist Dylan got food poisoning from gas station tacos and we had to stop playing in the middle of a set in Ohio so he could go throw up. Obviously show was over after that. One time, Peter was sleeping on a bench in the van and rolled off when the person driving took a sharp turn and I legit thought he was going to die, like he fainted and was in severe pain for the rest of the run. Also getting my period on tour because PMDD will just make me want to kill everyone and myself. It's not all bad though. I get to at least hang out with my friends!

THANK YOU SO MUCH PALOMINO BLOND - EVERYONE CHECK THEM OUT

END

EDITORIAL: The following is a paid promotion and does not reflect the opinions of values of the network

COULD LITTLE HOUSE ON THE PRAIRIE BE EVIDENCE OF THE MULTIVERSE ???

Following the announcement of the full blown REBOOT of the beloved classic tv series, we here at CULTURE ~~CRINE~~ CRINGE headquarters were left dumbfounded at the synchronicity of Holly-wood's upcoming venture. See, here's what's weird. Just nearly four months ago we decided that it would be an academic idea to watch **every damn episode** of LHOTP and that's exactly what we've been doing. It is my personal belief that the energy we have put into watching those old episodes of television gold has *churned and developed* into motivational forces in an alternate dimension (some may call it the multiverse) and in that alternate world, LHOTP perhaps *did not even exist* in the 1970s....but it lives as a modern day hit television show. This has spilled over back into our current reality and has created a situation where these two dimensions are merging just a little, resulting in the "*creation*" of this "*new*" series. I am surely hoping that this makes sense to you as I am trying to keep this as uncomplicated as possible. It's not something I understand myself but I'm trying to convince myself that it's common and not harmful, and should be embraced rather than feared.

SO...WHAT SAY YOU ? COULD THIS BE THE PUZZLING EVIDENCE WE'VE BEEN LOOKING FOR THAT'LL PROVE ALTERNATE REALITIES ?????

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